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Janet Arnold, Jenny Tiramani, Luca Costigliolo et al, *Patterns of Fashion 5: The content, cut, construction and context of bodies, stays, hoops and rumps c.1595-1795* (London: The School of Historical Dress, 2018) 160 pp., col.illus.throughout Pbk £35.00. ISBN 9780993174421.

This welcome new book in the *Patterns of Fashion* series is as much the work of the School for Historical Dress as it is that of the late Janet Arnold. In total there are 41 patterns, some very complex, others quite simple. 25 of these patterns are by Janet Arnold, 12 of which have been augmented by the work of others. A few of the Arnold patterns have already been published in *Costume*, but are usefully collected here in revised versions. Jenny Tiramani contributes to a further 14 patterns, 5 of which have been made in collaboration with co-authors, notably Luca Costigliolo, Johannes Pietsch and Armelle Lucas. The book covers a period of 200 years, with objects dating from the last years of Elizabeth I to some from post-revolutionary America and France. Major societal changes and turmoil shadow the objects in this book.

Much of the original style of the earlier books in the *Patterns of Fashion* series is maintained. The book has the familiar landscape format. On the pages with pattern diagrams, the Imperial graph paper background is maintained, but has been subdued to a neutral grey grid, and so does not compete with the black outlines of the pattern pieces. As in previous books, the scale is clearly marked in both metric and Imperial measures, but the grid favours calculations in inches. Within the pattern diagrams, the use of colour helps distinguish the various layers of textiles and materials which compose each garment. There is also an enlargement of scale in the case of the stays, where the patterns are allowed to occupy more of the page than in Janet Arnold's previous works. This enables a greater level of detail to be introduced, while the use of computer aided graphics has helped bring some further benefits, such as the cut of patterned textiles and the pattern of lace trimmings. Each pattern is

supplemented by many photographic details from the original garments and underpinnings that help show the reality of the original materials and stitchwork.

There is an introductory section which discusses the historical evolution of stays and hoops, and in a useful pictorial section, lists the materials used to make these underpinnings.

Quotations from historical sources help illuminate the original processes of their manufacture as well as provide some context. I felt that it might have been useful to have a little more information on the shift away, during the late seventeenth century, from the dominance of the tailors (who had a monopoly they defended) to the manufacture of unstructured gowns by women mantua makers; dress construction which had at the beginning of the seventeenth century been entirely the work of tailors, became devolved to the mantua makers and staymakers.

This most recent book in the Patterns of Fashion series has the advantage of more intense investigation. Several of the co-authors have worked on the V&A's series of published studies of seventeenth century clothing, where the level of scrutiny was increased by the use of x-radiography to uncover the hidden layers of the garments - the interlinings and whalebone strips which give structure to the stays. Thus, with some of these examples, it has been possible to show this additional level of detail. Elsewhere, in the case of two stays from the Hüpsch Collection, Darmstadt, previous analytical work done by Johannes Pietsch (published by the Abegg-Stiftung in 2008) has been incorporated into the patterns. Those patterns thus have the clarity of Janet Arnold's pattern drawings allied to the investigative detail of their tailoring undertaken by Pietsch. It seems that where it has been possible, items examined and recorded by Arnold have been re-examined and her patterns given a further layer of detail, while where this has not been possible, expressly, those patterns taken by Arnold in American museums, they stand alone. A house style has been applied, so that there

is a visual consistency in the presentation of pattern diagrams whether by Arnold or by one of the co-authors.

What does the book bring to the reader? A new level of detail and a more complete representation of the art of the tailors and staymakers than previous studies. I would say this is its significant achievement. It brings home the dominance, for a period during the seventeenth century, of the smooth covered stays; a period when they were not undergarments, but decorative outer garments with a highly structured foundation and a principal element of women's dress at that time. In the latter part of the book, it is also of great interest to see the hidden structures, the hooped underpinnings of so many eighteenth century dresses and the variety of their architecture. Important, too, is the inclusion of the pattern of a farthingale, developed from the mutilated remainder of one which survives on a religious effigy in the ethnographic museum at Zamora, in Spain. This pattern eluded Janet Arnold in her lifetime, although she developed a conjectured pattern from printed sources. Sadly, the French farthingale, the type notoriously popular for a while in the late sixteenth century and early seventeenth century, which is everywhere in portraiture of the time and was much censured for its inconvenient space-filling, remains elusive.

My only worry about this fine book is its cover. It has a sturdy card wrapper, like the previous *Patterns of Fashion* publications, but will it withstand the degree of browsing, reading and referral which this book will attract? Essential for any student of historical dress, this book will surely also provide creative inspiration to many costume designers, fashion designers and costume-makers.

David Wilcox